



PG 320 HISTORY OF PHOTOGRAPHY IN FRANCE
IES Abroad Arles

DESCRIPTION:

This course is designed to provide an overview of the history of photography during the past two centuries in France. With its invention in 1839 by Niépce, the development of the daguerreotype, and the production of portraits, landscapes and snapshots, photography's evolution throughout the 19th century demonstrates how this new discipline responded to specific as well as unidentified needs, and eventually distinguished itself from paintings and other means of representation. Examining 20th century avant-garde, surrealist and modern photography in documentaries, political images, the illustrated press, photographic agencies and journals will enhance students' understanding of the present. The course will include site visits to the annual Rencontres d'Arles international photography festival.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lectures, discussions, film/documentaries on photographers, field study visits to exhibitions from the renowned International Photography Festival Les Rencontres d'Arles.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- In-class Exams - 20%
- Individual Project - 30%
- Final Exam - 40%

Course Participation

Course participation includes attendance, active engagement and participation in class discussions.

In-class Exams

Regular brief in-class exams about the course content will take place throughout the program.

Final Exam

Written analysis of two photographs.

Individual Project

During the program, each student will work on an individual project related to one of the exhibitions of the Photography Festival.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Familiarize students with the big names and principal movements of the history of photography
- Instill a certain number of basic technical concepts tied to photography
- Allow students to rapidly discern, in the face of any photographic work, contemporary or historical, the issue of the image at hand
- Put students in contact with the work of contemporary photographers, and through these images, the complexity of the world of today

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies.

CONTENT:

Week	Content	Assignments
Week 1	• Before the advent of photography: the pioneers • The writing of light. The founding technical processes: daguerreotype, calotype, collodion (wet plate), gelatin-bromide (dry plate), etc. • Photography as a fully-fledged construction of reality: point of view, framing, light, print • Photography as art: pictorialism, the birth of an international movement	• Study the technical lexicon/vocabulary of photography • Presentation of daguerreotype by François Arago: extracts of reports of sessions at the Academy of sciences of 1893, 15-20 pages • Charles Baudelaire, <i>Salon de 1859, "Le public moderne et la photographie"</i>, Revue française, juin-juillet 1859, pp 255-263 • Visits to expositions at the Rencontres d'Arles. Preparation of a report on the visit to turn into the professor
Week 2	• New views on the world: new objectivity and pure photography. Objectivity and subjectivity, art and technique: structuring contradictions • The challenge of speed. Photographing movement. Lartique, Marey, Muybridge, Edgerton and the revolution of instantaneous • Showing the 'never-seen': the first traveling photographs. Territories and otherness in the 20th and 21st centuries. Leni Riefenstahl at the place of the Nouba of Kau, Sebastio Salgado in Africa, etc. • Photographing the modern city: photography at once product and witness of the Industrial Revolution. Alfred Stieglitz and Paul Strand in New York, Alexandre Rodtchenko in the USSR	• André Rouillé, <i>La photographie, entre document et art contemporain</i>, Paris, Gallimard, 2005, p. 339-340. • Etienne-Jules Marey, <i>La photographie du mouvement</i>, La Nature n° 477, 1882, p.116. • Visits to expositions on the official program of the Rencontres d'Arles. Preparation of an analytical report on the visits • Preparing (for) written test on vocabulary and comprehension of the course • Laurent Martin, <i>Point de vue sur les images du monde. Voyage, photographie, médias de 1839 à nos jours</i>, Le Temps des Médias N°8, p 142-158

Week	Content	Assignments
Week 3	- Photographing the modern city: Contemporary views on urban transformations (Andreas Gursky, Harry Gruyaert, Stephen Shore, etc.) Critical discussion on images taken over the weekend - Photographing our contemporaries: August Sander in Germany, Dorothea Lange, Walker Evans and the Farm Security Administration in the U.S. Expansion: The Americans by Robert Frank and "Think of England" by Martin Parr - Exit shot: Technical and aesthetic approach to the practice of photography - Analytical discussion and presentation of student photographs. Visit to an exposition at the Les Rencontres d'Arles festival	- Students will take (over the course of the weekend) a photograph inspired by a (studied) artistic movement studied in class. Preparation of an oral presentation - Visits to expositions on the official program of the Rencontres d'Arles. Preparation of an analytical report - Preparation of technical vocabulary and aesthetics for oral presentations on photographic works
Week 4	- The photographic portrait and the construction of identities: Alphonse Bertillon, Nadar, Disdéri. Contemporary expansions: Richard Avedon, Rineke Dijkstra, Thomas Ruff, etc. - Facing the event 1/3: the first wartime reporters. The golden age of photojournalism and press agencies - Facing the event 2/3: the crisis of photojournalism. Impossible neutrality and the photographic image's challenge to "create meaning" - Humanist photography and poetic realism. Henri Cartier-Bresson, Robert Doisneau, and French humanist photographers. "The Family of Man" exposition of 1955 in New York	- Nadar, <i>Profession de foi</i>, La Tribune judiciaire (1857), cité par Benoît Peeters, <i>Les Métamorphoses de Nadar</i>, Aubry-sur-Semois, Marot, 1994, p. 44-46. - Extract of press articles on Gerda Taro and Robert Capa, 15 pages - Susan Sontag, <i>Sur la photographie</i>, Paris, C. Bourgeois, 2008, p.33-39 - Henri Cartier-Bresson, <i>Images à la sauvette</i>, Paris, Verve, 1952. Etude de l'ouvrage photographique de l'auteur et lecture de la préface <i>L'instant décisif</i>, 10 pages environ - Preparing (for) written test, vocabulary and comprehension of the course
Week 5	- Facing the event 3/3: the strategies of digression. Alfredo Jaar, Sophie Ristelhueber on the impact of war - Photography and the artistic "Avant-gardes" of the early 20th century 1/2: Dadaism and surrealism - Photography and the artistic "Avant-gardes" of the early 20th century 2/2: Dadaism and surrealism - Stories and staging. Oscar Gustave Rejlander and the practice of the photographic "tableau vivant" in the 18th century. Contemporary expansions: Cindy Sherman, Jeff Wall, Wang Oingsong, etc.	- To study: the series "Untitled (Newsweek)" by Alfredo Jaar on the Rwandan genocide. Preparing (for) analytical report - Visits to expositions on the official program of the Rencontres d'Arles. Preparation of an analytical report - Visits to expositions on the official program of the Rencontres d'Arles. Preparation of an analytical report - Joan Fontcuberta, <i>Le baiser de Judas</i>, Arles, Actes Sud, 1996, 126 p, 25-30 pages à définir

Week	Content	Assignments
Week 6	- Photography and contemporary art: Hybridization since the '60s. Performance, conceptual art, installation, photo/sculpture - Contemporary photography in the Digital Age: post-photography - Presentation of oral reports on the expositions at the Les Rencontres d'Arles festival - Final exam. Written analysis of two images	- Michel Poivert, <i>La Photographie contemporaine</i>, Paris, Flammarion, 2018, p264, extraits, 20-30 pages - André Gunthert, <i>L'Image partagée. La photographie numérique</i>, Paris, Textuel, 2015, p176, extraits, 20-30 pages - Preparing for oral presentations and final exam

COURSE-RELATED TRIPS:

- Visits to about thirty different exhibitions of the International Photography Festival. Students will get an All Exhibitions Pass.

REQUIRED READINGS:

- Walter Benjamin, *L'oeuvre d'art à l'époque de sa reproductibilité technique*, Paris, Allia, 2011
- Hugo Ball, extraits du Manifeste Dada, Dada à Zurich, Paris, Les presses du réel, 2006
- André Breton, *Premier Manifeste du surréalisme*, 1924.
- Robert Delpire and Michel Frizot. *Histoire de voir*. Collection Photo-Poche, 1989.
- Quentin Bajac, *Histoire de la photographie*, coll. Découvertes Gallimard, 3 volumes: I- L'image révélée, l'invention de la photographie, II- La photographie, l'époque moderne (1880-1960), III- Après la photographie ? De l'argentique à la révolution numérique